

DESIGN

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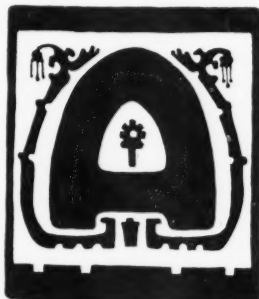


NEHEMIAH AT THE RUINS OF NINEVEH—FRED HARRIS

THE LINOLEUM CUT IN A UNIVERSITY

Helen Rhodes

Art Dept. University of Washington



ALTHOUGH the use of Linoleum Block as a medium for the book illustration has so far been limited, no doubt because of the fact that it must be used in conjunction with heavy and well designed type, its use for strong landscape and pictorial composition, together with the revival of the Wood Block, has been growing in vogue among English and American artists for several years and is to-day finding increased favor in the Art Schools and in the Art departments of our Universities.

An art instructor welcomes the Linoleum Block as a vehicle for producing designs because, with its strong gouge cut, both individuality of technique and unique original conception are preserved. A Linoleum cut demands an uncompromising, virile

line, a concentration on black and white pattern and a feeling for spacing. Someone has said that it is a most satisfactory antidote for anemic design and loose construction, and the use of it by the amateur or the professional cannot fail to increase the feeling for good organization in all space composition.

Prof. Arthur Dow, head of the Dept. of Art at Teachers College, Columbia University, was the first teacher in this country to introduce the use of the wood and linoleum cut to schools and colleges, tho sometime previous to this, Prof. Cizek of Vienna had begun to use Linoleum Blocks for his classes of young children. Some of this earlier work is now being shown in the United States.

For several years the Art Dept. at the University of Washington at Seattle has had a two term course which offers an opportunity to students who have had some preliminary design and art structure, to work with wood cuts, linoleum cuts and monotypes. The instructor of this class can recommend any one of these mediums, but Linoleum especially, as a vehicle which develops original expressions. And possibly the greatest opportunity offered to any Teacher of Design and Composition is that of arousing the latent possibilities for original expression which exist in every student. So much of obvious design, of poor structure and of mediocre thinking is constantly thrust before the public



F. BUSH

"And Jacob dreamed and beheld a ladder set up on the earth, and the Angels of God ascending and descending on it. (Genesis 28:10)



THE FALL OF BABEL—WESLEY KILWORTH

gaze in street posters, magazine covers, stereotyped Christmas card designs, that no student comes to his art classes in college without having had his natural instinct for originality obscured by our everlasting procession of the mediocre. Prof. Cizek has voiced the wish of all art teachers—that one might have a school on an island in mid ocean.

Herein as in Austria, the teacher of design in the public school, as well as in the University, is engaged in a warfare against the self complacency of what Ibsen calls "the compact



MOSES AND THE BURNING BUSH—G. MIELHE

majority"—that great mass of public opinion quite satisfied with itself and quite content to see and make and buy prosaic objects of poor design, pictures and architecture as well as the everyday utilities of life.

It has therefore come to be the aim of all our teachers in design and art structure at the University, to find, if possible, subjects for composition problems which will eliminate as far as possible the temptation to copy the obvious or stereotyped thing.

With this idea in mind, the instructor of this Linoleum Block class took as subject for a class problem a year ago, an illustration of "Prehistoric Animals", the Saurians and their family re-



KAUFMAN

"They have made them a molten calf and have worshipped it and have sacrificed thereunto." (Exodus 32:8)



MABEL KIENHOLS

"Cain rose up against Abel, his brother, and slew him."



L. PAINBROCK

"He took not away the pillar of cloud by day."—(Exodus 14)

lations, with the trees and vegetation supposed to have existed at that time, and this year, an old wood cut done before the time of Durer suggested the Old Testament stories as a subject that would appeal to the imagination. Two of these old cuts were the only illustrative material shown to the class, and these merely to inspire a liking for *naïve* conception in design.

No two of the finished productions, which this class turned out, were alike in line treatment and while all were not equally good, each one of the seventeen students had carried out his or her original idea for some Old Testament story.

Of the illustrations accompanying this article, perhaps the one of the "Pillar of Cloud and the Children of Israel", is the most sophisticated, the one of "Nehemiah at Ninevah", the most poetical, and the "Fall of the Tower of Babel", the most modern. To the instructor the one of "The Ark" seemed the most purely naïve and childlike. Bergson, the French scientist, says that "A new Creation is a work of art" and the great message of men like Prof. Cizek of Vienna and Prof. Dow of our own country, has been their insistence that each individual has within himself a wealth of individual conception, which under proper guidance must find expression in new composition—new work of art.

For such original expression, the Linoleum cut is fascinating to the amateur and to the professional alike, requiring as it does but little equipment—a piece of Linoleum and small gouge for the making of the cut, and an ordinary wringer for printing.

Preparatory to giving the problem, the instructor

gave a talk on the various processes of block printing, both linoleum and wood, and showed examples of prints done by well known modern artists, where the feeling for the material and the gouge cut was pronounced, stressing the possibilities for individual treatment.

After the new problem had been announced and each student had made a selection of some Bible incident of the Old Testament, that appealed to him or to her as a good theme for composition, the instructor then showed to the class prints from the old Block-Books and examples by Wolgemut, Durer and other

(Continued on page 167)



THE FLOOD—CLARA GRÖTLE

THE NEWER THEATRE AND THE ARTIST

Howard Clane

THE theatre program of the last few years, besides bearing the name of the producer of the play, of the director and the author, bears still another name, that of the designer. The designer has come to occupy a place of great dignity. Producers who heretofore could see no reason for spending money for an artist to plan their productions are now apparently convinced of the box-office value of this extra hand. If this is so what is this power that is vested in the stage designer? Is he merely a fad? Or does he build for the future? Where has he been hiding prior to this new movement in the theatre? Whither will he go? These are the questions which naturally arise.

To explain his official position today is to say that the stage designer works side by side with the director, interpreting the mood and tempo of the play at hand by color and form, whereas the latter interprets the mood and tempo by the human voice and gesture of the actor under his direction. He is a person sympathetically attuned to suggest on the stage by the above means the exact feeling that the author of the piece intended when he wrote it. In the days not far distant a set built for "Uncle Tom's Cabin," might do service for "East Lynne," "The Sidewalks of New York," "Richelieu," and even "The Merchant of Venice" in the course of a brisk season. But things have changed. We realize that it is cheaper to have simple settings which fit our specific play than to have painted landscapes and interiors to be used for numberless productions and having nothing in common with any of them. We know that certain colors affect us in certain ways, that we experience different emotions when we look at the blue of a night sky than when we look at a sunlit sky; that to look down from the top of a skyscraper is to experience something different than from looking up to the top of a mountain. And it is along lines such as these that our new artist works. Illustrating this article you will find some sketches which will help to make clearer the point I am endeavoring to bring out.

"The Death of Poe" represents the final scene in a play having to do with our immortal poet and writer of tales. Here is a great man, deserted by all, on the top of a high mountain. Everywhere is space, Eternity in other words. The sky is over-



HOWARD CLANEY

(photo by Francis Bruguiere)

Mr. Howard Clane during the past five years has appeared in the following Broadway productions: "Liliom," "Don Juan," "Steam Ship Tenacity," "Monkey's Paw," "Voltaire," "The Cloister," "A Man of the People," "Bronx Express," "A Minute's Wait," "Macbeth," "Cyrano de Bergerac" and at present is with "The Firebrand."

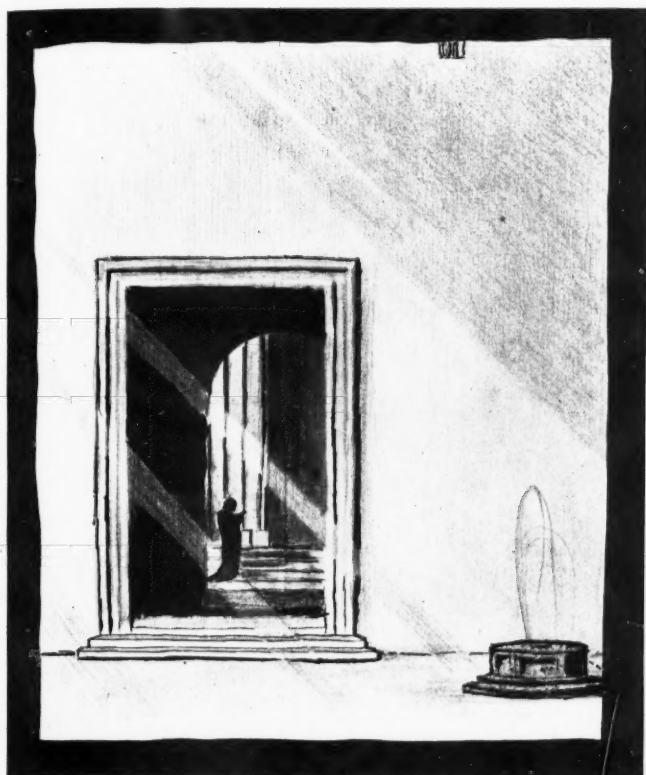
He is equally successful in the designing of scenery. His sets, so full of imagination, make him stand out distinctively in his art.

clouded near the top, and only where it nears the rock on which he stands does a white rift appear. Does this not suggest doubt, with just a slight ray of hope. When I designed this setting I had these things in mind, for the author mentioned such things.

In the "Flying Dutchman" setting a rocky coast and a ship were asked for. In the "good old days" great painted rocks,



SKETCH FOR A SOUTH SEA ISLAND SETTING—HOWARD CLANEY



DESIGN FOR A SETTING IN THE DUCHESS OF PADUA (Act I)
HOWARD CLANEY

heavy and unnecessary, and a likewise cumbersome ship painted on canvas, which, if a door opened and a draught passed through, would merrily flap in the breeze thus giving away the magician's trick, are here simplified by reducing the setting to mere suggestions and no attempts at realities at all.

Do not the silhouette trees and foliage in the South Sea Island scene suggest nature much more than the actual reproductions of rocks and flowers used in such productions as "Mary Rose" several seasons ago, or, to go farther back to another tropical scene, "The Bird of Paradise?"

In these illustrations color has had to be omitted but the use of suggestion by form is evident, I think, and the tones of black and white and gray aid the reader toward forming his or her own idea about the colors.

I have briefly tried to give a slight idea of what the new art of the theatre is trying to accomplish. It is not as is oftentimes supposed trying to usurp the place of the actor or the author by filling the stage with such decorations as to completely submerge



FIRST ACT "THE FLYING DUTCHMAN"—HOWARD CLANEY

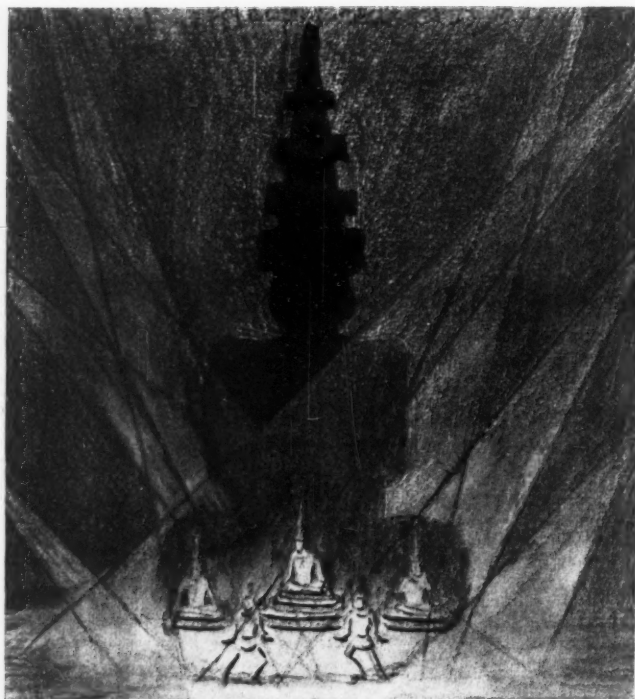
the former and distort the latter. As I have attempted to show it only aids both by eliminating anything which might distract from either.

The modern theatre invited the trained artist to join its ranks because of its surfeit with the overdecorated, inappropriate stage displays throughout the world prior to and including the Victorian period. The settings I have mentioned as being to our distaste in America were among the offenders. Then began the reforms. To Adolph Appia and Gordon Craig belong the first honors. Impractical as many of their schemes were, they awakened us to the possibilities of form and color. Various experimenters came forth; some succeeded, some did not; but out of the results of these experiments came such names as Max Reinhardt, Stanislavsky and his Moscow Art Theatre, Coppeau and his Vieux Colombier in Paris, Bakst and the Russian Ballet, and a whole treasure house of new producers, directors, and designers. With such minds as these leading America soon adopted the idea and today there is no saner, better represented country in this respect than our own.

The pioneer endeavors towards the new stagecraft in this country were made (under no small difficulties) by Robert Edmund Jones who is now director for the Provincetown Theatre (an outcome of new conditions), besides designing the settings for that group and for the productions of Arthur Hopkins with whom he was for many years solely associated and



THE DEATH OF POE—HOWARD CLANEY
The last episode in a play pertaining to the life of Poe



DESIGN FOR SIAMESE BALLET—HOWARD CLANEY
Ballet by Priscilla Robineau (Production School of the Dance)

who was the first producer on Broadway to countenance the artist as a vital part of the play.

Rollo Peters, Lee Simonson and Norman Bel-Geddes are all Americans who have worked together to keep America's standards high, and they all have an uncanny knack of adding one more spark of genius to the plays they help to present. Newer designers arise daily and the managers seem to find them more useful as the days go by. Even one producer, who was known to use one set of scenery in four consecutive Broadway plays, season before last succumbed to "art", and Mr. Simonson was called upon to help him improve his status. Whether he has suffered a relapse or not I do not know but if his conscience troubled him once no doubt it will again.

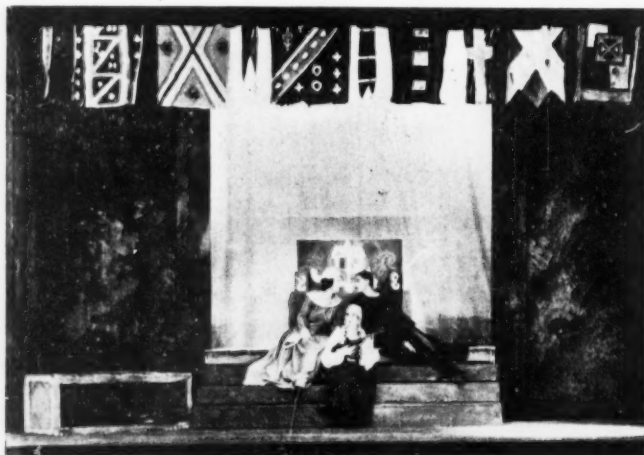
Although most of this article has concerned itself with the professional theatre yet much of the stimulus that the new movement has received has come from the Little Theatre which

was quicker to see its advantages than were Broadway and the professional theatre. Thus, now that its benefits are being realized by the wealthier brother the little brother is slowly but surely becoming recognized as a vital factor throughout the country. Since travelling companies are yearly becoming more and more impracticable, the Little Theatre is making its own drama and providing its own players and designers.

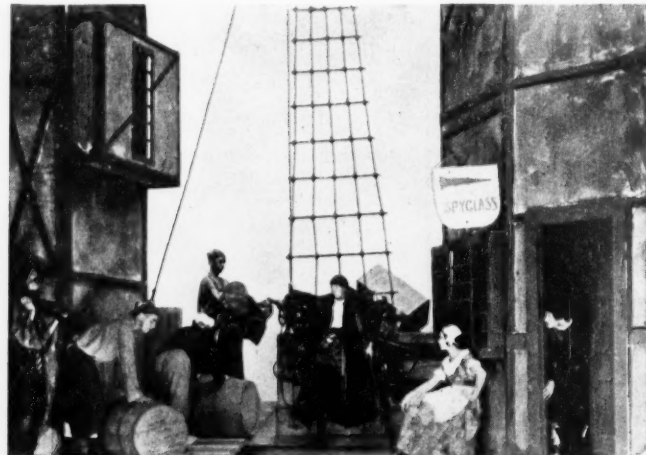
Whither will all this lead? Surely, with the recognition of the artist and the building up of better productions and the power of the Little Theatres and their ideals, the types of plays will be improved. This alone should be a welcome piece of news. Out of this reform which began with the artist may come a hardy native drama.



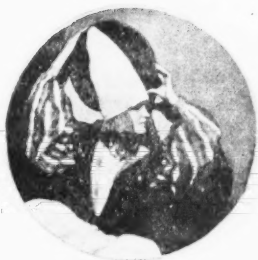
DESIGN FOR THE ENCHANTRESS—HOWARD CLANEY
Ballet by Priscilla Robineau (Production School of the Dance)



STAGE SETTING FOR SLEEPING BEAUTY—HOWARD CLANEY



STAGE SETTING FOR TREASURE ISLAND—HOWARD CLANEY
At the Threshold Theatre, New York



PRISCILLA ROBINEAU



PRISCILLA ROBINEAU

DANCE COSTUMES AND POSES BY ELISABETH ROBINEAU

COSTUME DESIGNING

Elisabeth Robineau

Production School of the Dance

THE first requisite in costume designing for the stage is a thorough understanding of the play and the parts to be costumed; for, to costume a tragedy in pastel colors, or a comedy in black, would counteract the effect aimed at, as much as to costume a Greek play in an ultra modern mode.

Especially in costuming for the dance, where a wide latitude is allowed in cut and color, the greatest consideration must be given to the story, in order that the effect may show harmonious variety in *unity* rather than an incongruous patchwork of styles and colors. And then again, thought must be given to the gaining of the desired effect without either slavishly copying historic styles, or departing from them to such an extent that character is lost.

Another and perhaps the most important point to be considered from the standpoint of the manager and the public, surfeited with spectacles of unlimited extravagance, is to get unexpected and thrilling effects without spoiling the artistic unity of the whole; to keep the spirit of the play or dance while departing from the letter, and to keep the spirit of the individual characters while harmonizing the whole. A murderess would not be gowned in pink or baby blue, but, according to her type, the colors chosen would be, in the main, purples, greens, black, scarlet and red orange, cold colors for the vampire or cold blooded type, scarlets and orange for the passionate or warm blooded type; in more subtle parts, more subtle colors; in brutal parts, brutal colors.

Then again the cut of the garment must emphasize the type of movement in the dance: for soft and slow movements, clinging draperies; for light, vivacious movements, shorter, more "flying" draperies; for grotesque movements, grotesque costume, etc., but all with an underlying harmony as to place and time.

As illustrative of this theory, we may consider "The Flute of Krishna," a ballet composed by Priscilla Robineau, founded on an East Indian tale with a background of East Indian philosophic religion. The stage settings suggest successively the

interior of a palace, a courtyard of the palace and a mystic wood in India. The costumes naturally suggest the East Indian mode of dressing, though the details are not historically or nationally exact; they simply suggest the country, the time, the customs, in color and line and general atmosphere. There are three Queens, one voluptuous, clothed in warm, soft colors; one jealous, clothed in greens and other colder colors; one spiritual, clothed in blue and white and silver, all in simple lines. The dancing girls wear darker, richly toned nautch skirts and veils, with intricate designs, warm greens and buffs and orange browns with touches of red purples and violets. The other characters, the mendicant, the rajah, Krishna, exude the spirit of their character in line, color and material: ragged and weird—gorgeously impressive—symbolic, mystic.

The colors are also selected with a thought of the light effects to be cast upon them. In the dance comedy "Passion in a Poppy," the scheme was planned against a soft yellow poppy color background, which of course will be toned by lights. In this instance the costumes are all fantastic, suggesting flowers and insects, but the colors and cuts fitting the characters. "Golden Bee," "Hornet," "Poppina," all easily explain themselves, as do the Poppy Sprite and the Opium Spirit, the one vivacious and gay, the other weird and subtle.

The Siamese Ballet being an eccentric dance play, based on Siamese movement and tradition, necessarily conforms more to the original Siamese type, though even here garments are cut to give greater play to the body lines, and the idea is not so much to imitate the actual Siamese ballet as to give a Siamese atmosphere to the dance story.

Costuming must be considered in the light of pure design. We must have our prevailing color, our balancing smaller touches of other colors, figuring out our proportions of blue, yellow, red, so that they really, but not obviously, balance. The costumes should not be cut up into spots and patches of similar sizes or shapes or colors, but there should be a decided contrast both in area, line and color, or, if an analogous scheme of color is used, there should be a sufficient gap between shades, so that the eye will easily catch it.

Then, to be a really successful designer, there should be a



DANCE POSES—PRISCILLA ROBINEAU



DANCING GIRL IN A NAUTCH TRAGEDY (Ballet by Priscilla Robineau)

Design by Elisabeth Robineau in light reddish mahogany and corn color with decorations and jewels in gold, violet, deep turquoise green, yellow green.



QUEEN IN "FLUTE OF KRISHNA"

Design by Elisabeth Robineau in soft pinkish corn color and pale reddish mahogany with jewels and decoration in mauve, deep turquoise and black with touches of deep corn color and orange red.

touch of the unexpected, to intrigue the interest, a new or daring combination of color which will yet give pleasure, being based on the fundamental principles of color combination: blue in preponderance to give atmosphere, red in secondary importance, and yellow in still smaller proportion where polychrome effects are worked out, otherwise with black, white, gold or silver to balance a single color.

To the layman a very colorful scheme may seem a simple color scheme. For instance, a combination of turquoise, sapphire, emerald and violet appears on the face of it to be a monochrome, blue, but in the turquoise and emerald is yellow; in sapphire and violet, red. For notes of emphasis to these could be added touches of red purple and red orange or violet red and orange red. Then in the cut of the garment itself, the larger, more important forms should be planned in unexpected but good shapes; i. e., bringing out the lines of the body, or accentuating the dance movements; or the decoration placed at unusual places, still following the rules of good proportion and line. The line should

of course carry out the special type of design but even then new combinations or placings can be worked out.

Originality after all is but a recombining of old elements, a seeing a little farther into the possibilities of rearrangement or



DANCING GIRL IN A NAUTCH TRAGEDY

Design by Elisabeth Robineau in deep turquoise and mauve with jewels and decorations in red violet, sapphire blue.

recombination, a feeling for style and character. And let us not forget that "the play is the thing." Design and decoration must always be subordinated to the thing decorated. Costuming is fundamentally subordinate to the play and the characters, and the decoration of the costume subordinate to the costume itself. As Einstein might say: "It is all a matter of relativity."

COLOR SUPPLEMENT

The four subjects in the color study are:

Two Queens from the "Flute of Krishna,"

Prince Golden Bee from "Passion in a Poppy"

The majordomo from "Aladdin's Nuptial Feast"

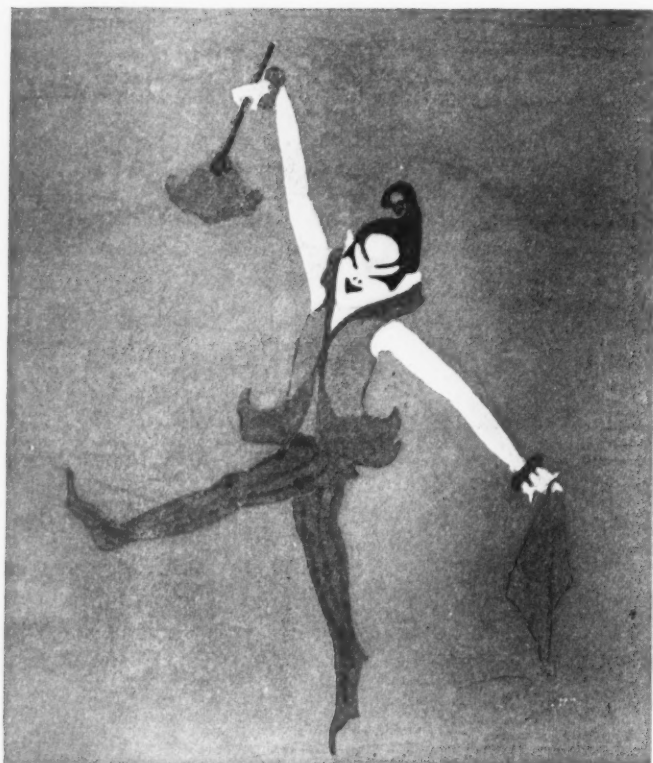
Right upper illustration—Warrior—Design in gold, blue and black.

Right lower illustration—Dance of the Soul—Design in gold silver and scarlet.

Left lower illustration—Dance of the Heavenly Regions—Design in peacock blue, green and red gold.



SIAMESE BALLET by PRISCILLA ROBINEAU. COSTUME DESIGNS by ELISABETH ROBINEAU



POPPY SPRITE—Design in two shades of poppy green, light violet and mahogany red.



OPIUM SPIRIT—Gown white, veil Nile green, black blue hair, red orange cups in green tray.

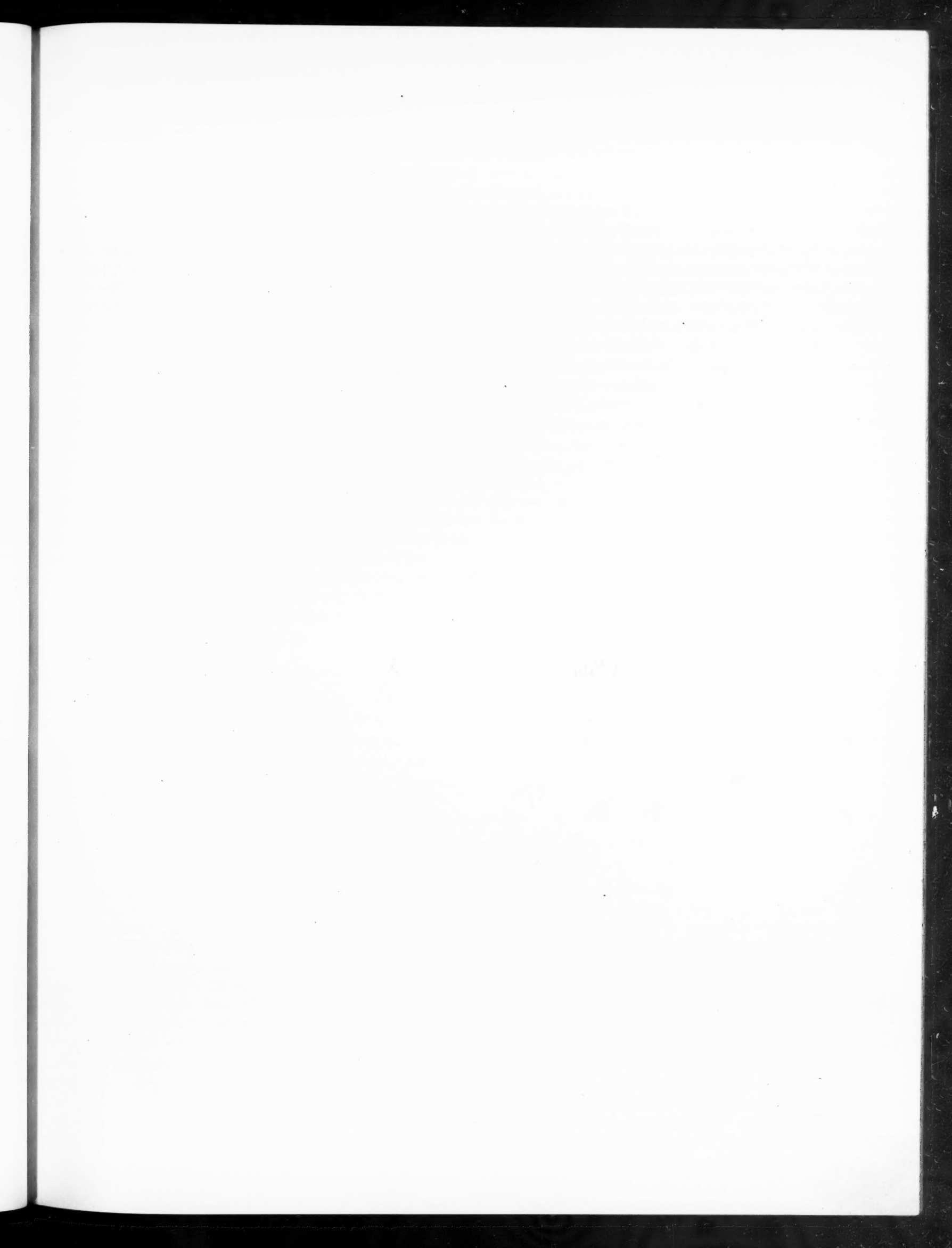


SIR HORNET—Design in black, gold and peacock green



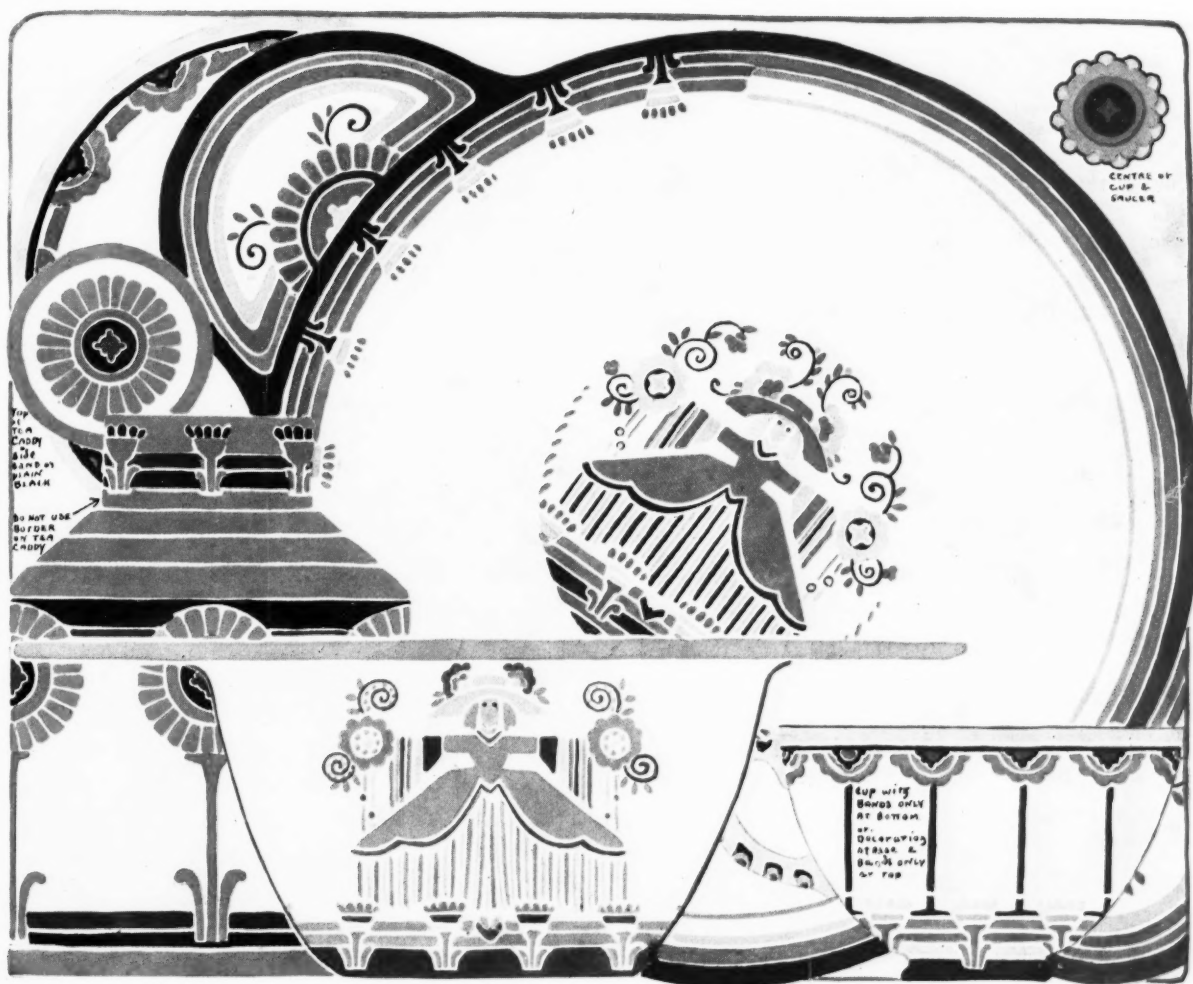
PRINCESS POPPINA—Skirt of Poppy red; bodice and legs purple with jade green design and slippers; hair purple black with deep mauve decoration

PASSION IN A POPPY—Comedy Ballet by Priscilla Robineau. Costume designs by Elisabeth Robineau

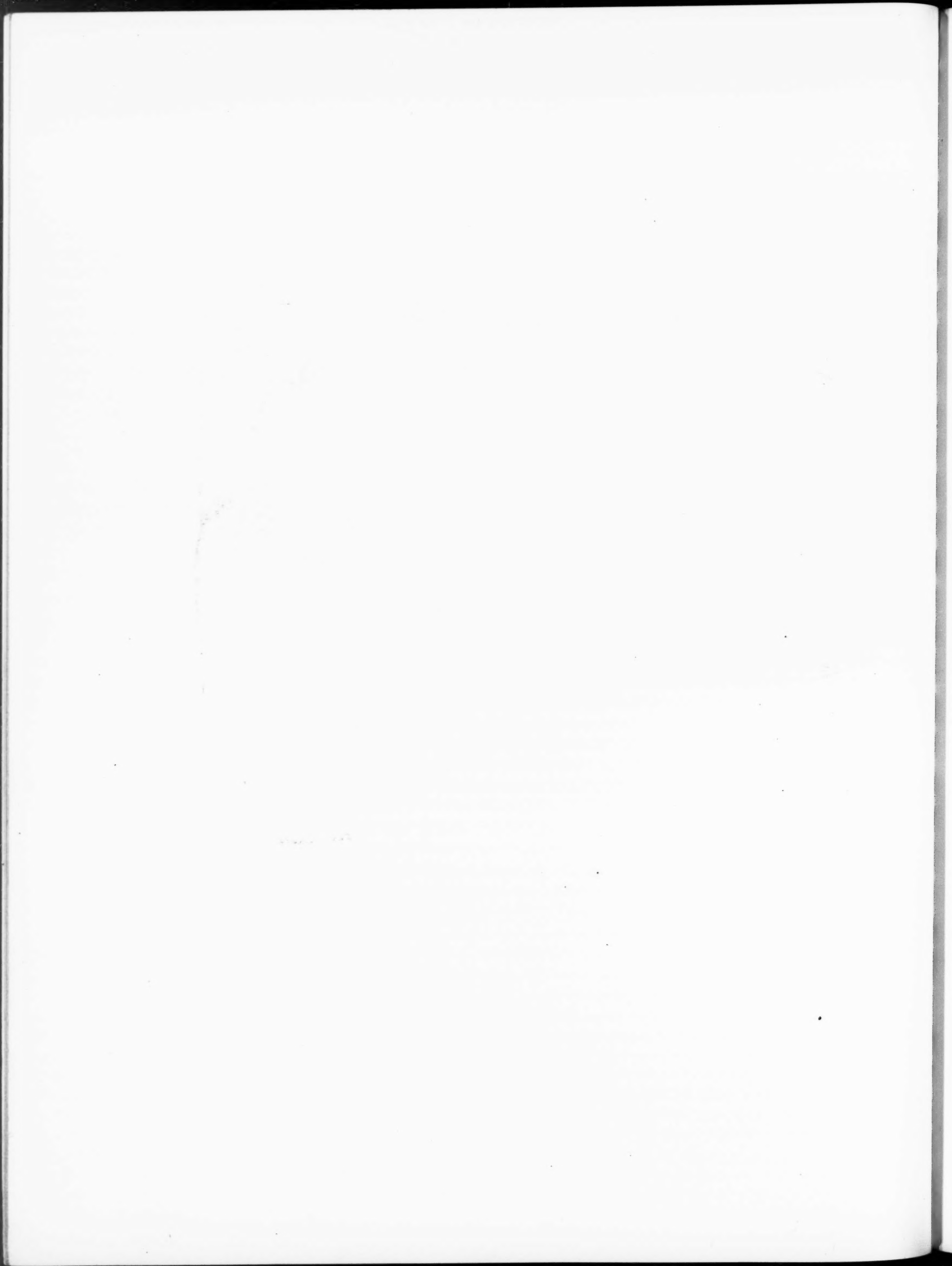


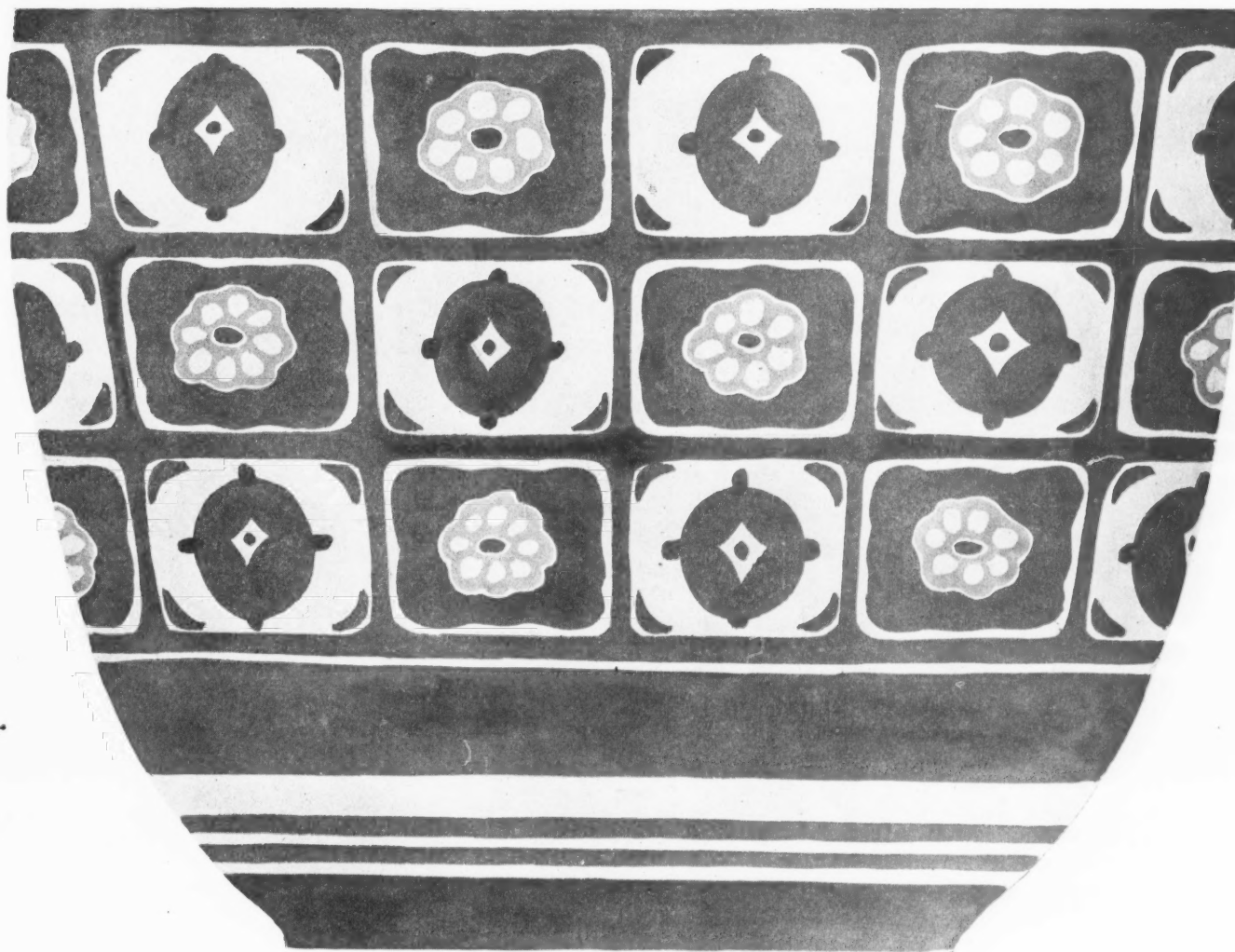


COSTUME DESIGNS FOR DANCE PLAYS—ELISABETH ROBINEAU



DESIGNS FROM THRESHOLD POTTERY, SYRACUSE UNIVERSITY





BOWL—WALTER K. TITZE

(Continued from page 159)

early German artists, emphasizing the child-like conception and sincerity that had been the basis for the strong work of these early men.

The students were also reminded of the principles of art structure which they had been using in other design work, such as *subordination, rhythm, opposition and transition*, and which were just as truly applicable to a composition of figures and landscapes in black and white, as to a design for a textile pattern or a pottery plate. They were asked to dispense with the use of pencil and to proceed with brush and India ink to put in the main masses of their composition on manilla paper, thinking continually of black and white *pattern*, or what the Japanese call *Notan*.

This preliminary work, the making of many tentative sketches and the elaborating of the final one in the size required, took possibly two weeks or more, the pupils working on the University plan of three two hours periods per week. The final composition was traced and transferred to a piece of linoleum, plain brown linoleum of the thickness known as B linoleum. The block had previously been painted over with white show-card color, so that it would respond to the mark of the pencil over the transfer paper, and when the black and white composition was perfected on the linoleum block, the white portion of the design was cut out with the V shaped gouge used by most

print-makers.

Printer's ink, spread onto a piece of glass and rolled over the finished cut with a regular printer's roller, was the next step. Finally the ink covered cut was run through an ordinary wringer, securely mounted on a table. A small hand press is most desirable, but the wringer is a convenient and very economical substitute.

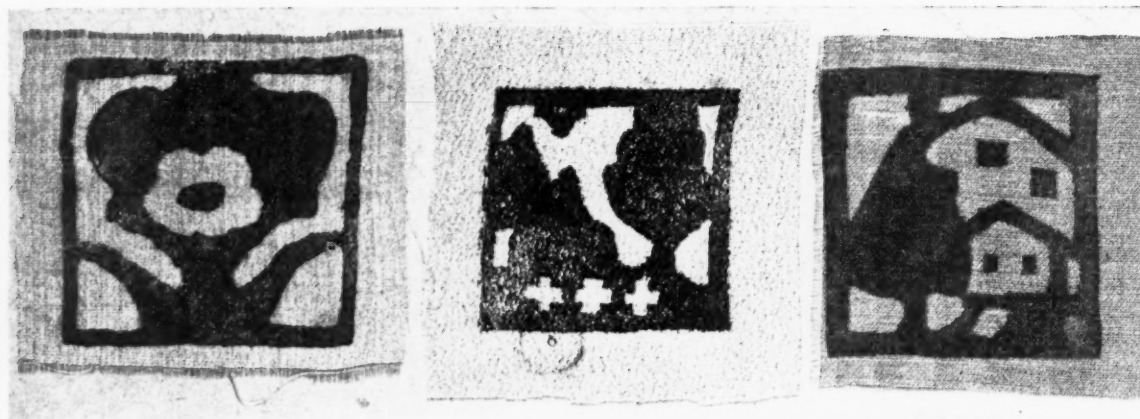
Various soft, hand made, Chinese and Japanese papers were used for the best copies, but ordinary manilla paper, such as is found in all school rooms, makes a very good paper for ink reproduction.

♦ ♦ ♦

BOWL

Walter K. Titze

A great many of us like all over pattern on our decorative bowls. This large bowl is very bright when treated as follows: The entire background is Orange Lustre. All bands Azure Blue. Large square flower forms in Azure Blue with Orange Red center and grey tone center in Bright Green. Oval form in Azure Blue with Bright Green center and Orange Red dot. The small forms at the corners are Black. Seed forms in the square flower form are to be white enamel or left the satsuma. I suggest you use white enamel. The inside of bowl has a series of bands as on bottom of bowl.



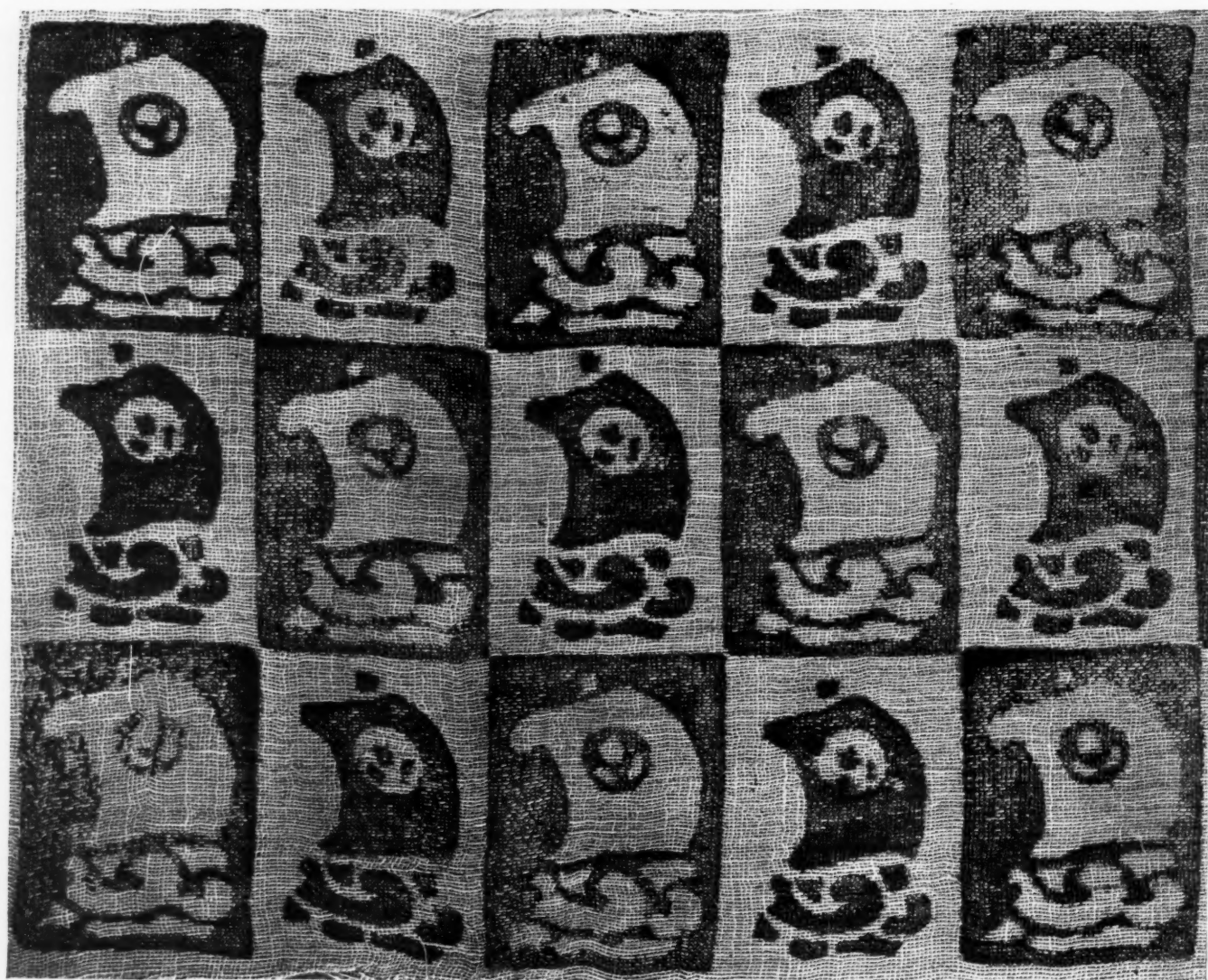
WOOD-BLOCK PRINTING FOR TEXTILES

Clara Stroud

Part I

The very first step in wood-block printing for textiles is to create a unit of dark-and-light values which when used again and again, whether in rows or over a surface, will not only of itself be interesting, but will also produce a pleasing effect by

its repetition. You will be wise if you will draw several of the motifs on your paper to see the effect; for often a motif will appear better or worse in pattern according to the background space which occurs between the repeats. You may even find it necessary to design a small auxiliary block to help fill the space. The blocks should occupy more area than the "left over" spaces. It's like a garden with little paths between the



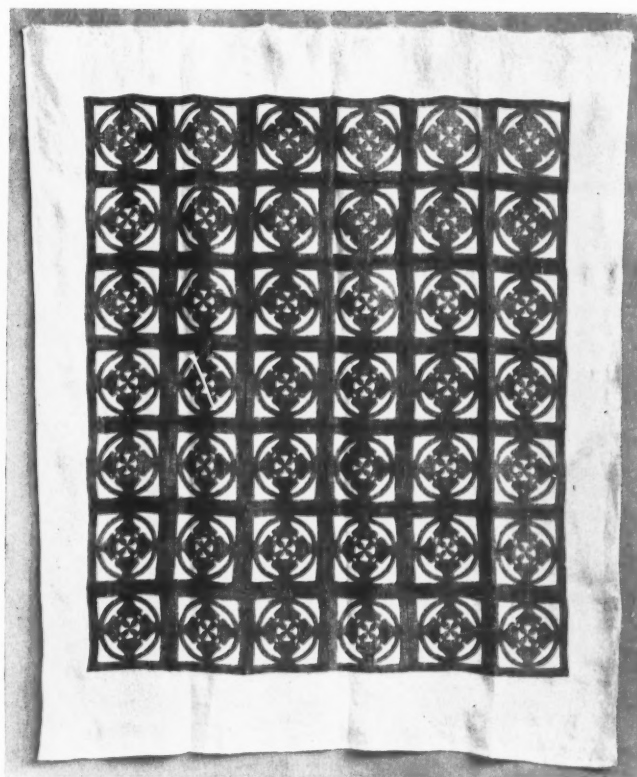
Reversing the dark and light gives a sparkle to the pattern



beds, and a fence all around! Yes, some tiny blocks to make a border will help the effect. You will obtain best results by designing a pattern composed of blocks not larger than two or three inches. Small blocks are easier to print than larger ones which require more pressure, practice, and patience. The design is in dark and light. Should you use a gray value also, that will be interpreted as color after the print is completed.

When you feel satisfied with the pattern you have made make a careful tracing of each different design. These are transferred with carbon paper to pieces of wood. For convenience in holding, wood about an inch thick is recommended. Any wood which is not too hard to carve, and that has a fine grain, is suitable. Gum wood works very well. Linoleum, the plain "battleship linoleum", makes an excellent surface to cut, and is in some respects more suitable than wood. A sharp pen-knife can answer all needs of the cutting. However, a few wood-carving tools will prove very helpful. Before starting to cut look over your motifs carefully to see that you have traced all the parts. Those areas which are dark in your original drawing are to be left; all others are to be cut away. You must keep the edge of the block very firm and clear. Cut away from the dark area giving the edge a slight bevel. Each block should be chiselled down to just the shape of the motif, leaving no excess wood sticking out beyond the area occupied by the dark. This will enable you to see each time just where you are placing the block in the printing.

After the block, or blocks as the case may be, is cut you'll be on pins and needles to see if it works! So mix up the paint. Use oil paint. Devoe's paints are good. If you have to buy any, the small tubes will do. Black, Prussian Blue, and White mixed



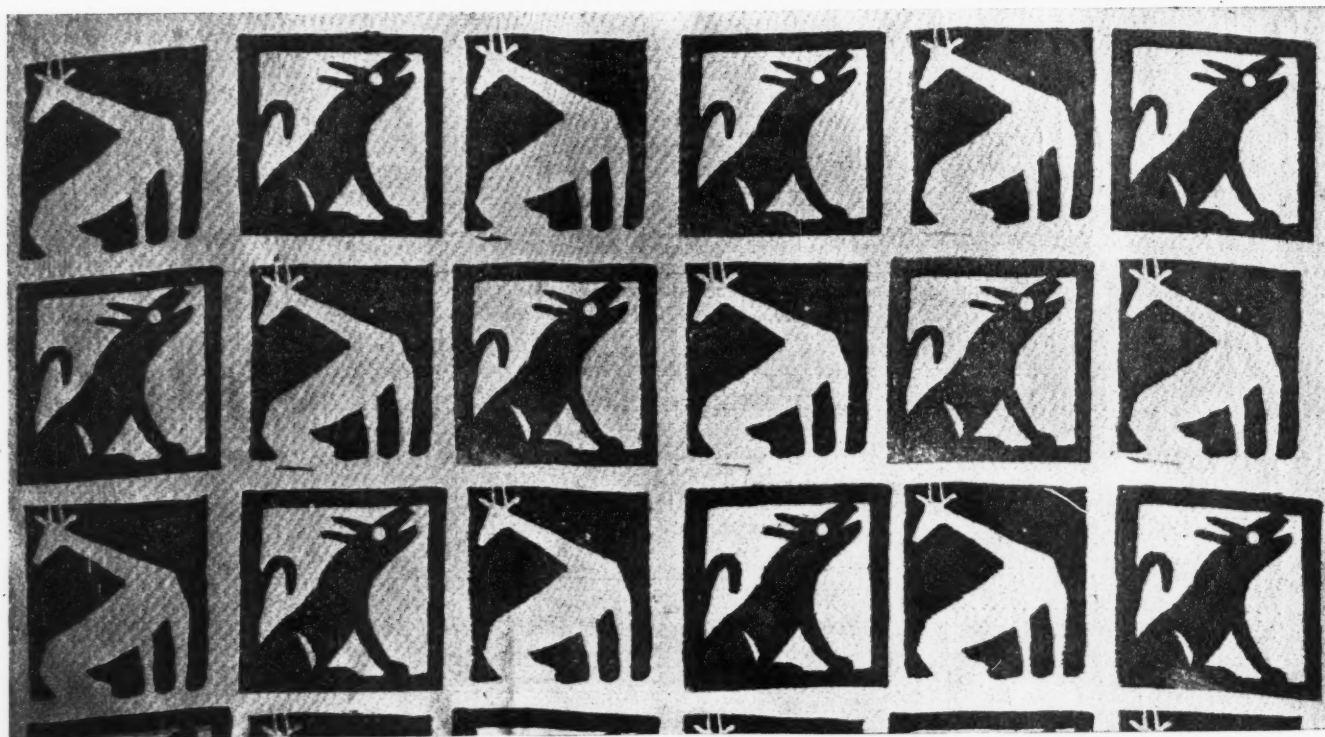
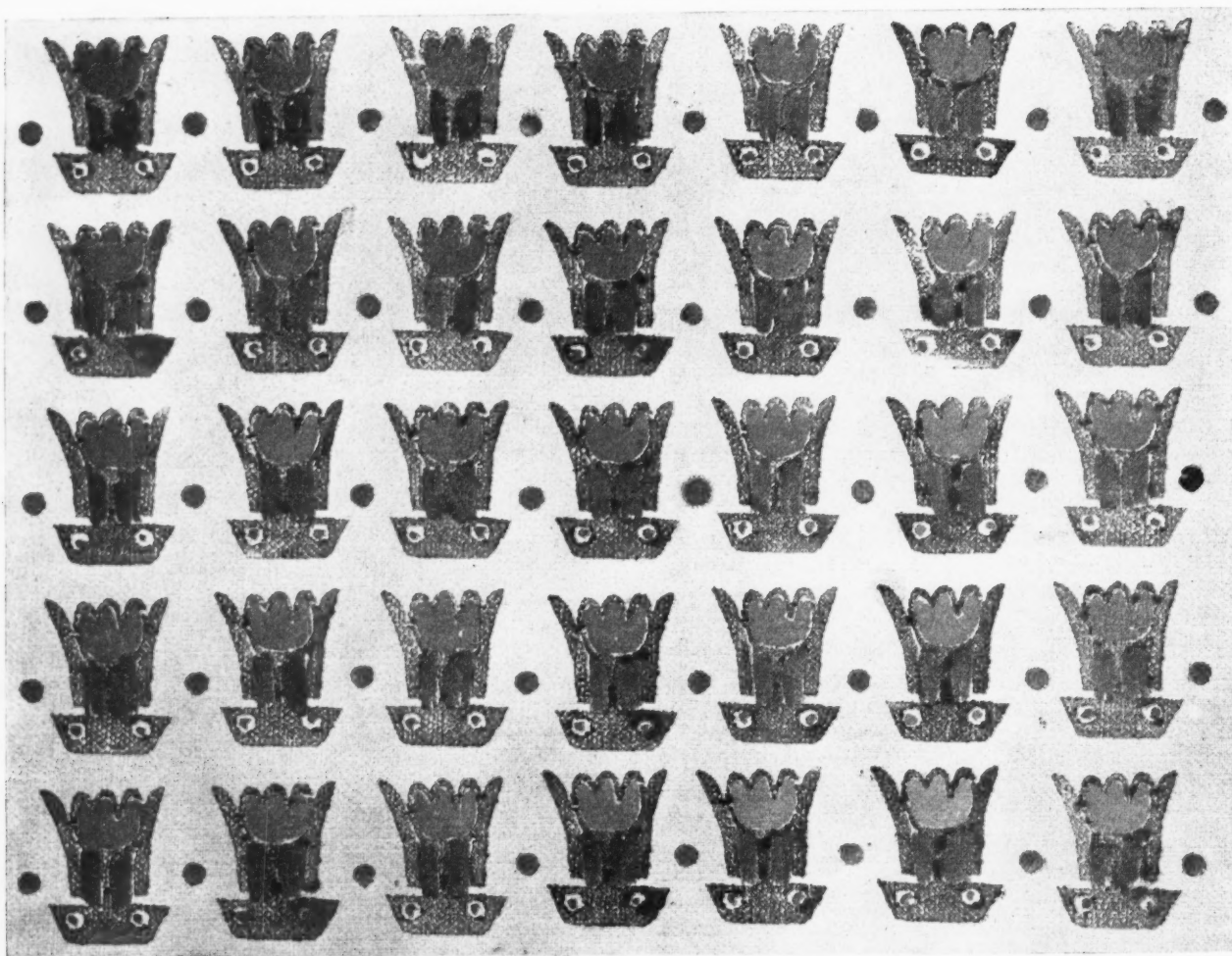
Printed on white linen with a wood block six inches square

with turpentine to the consistency of light cream will make a pleasing dark value. Rose Madder, Permanent Blue, and White would make another interesting dark. Always use some White as it gives a consistency to the mixture needed in making an even print. Your dark value of the print must be a cool color.

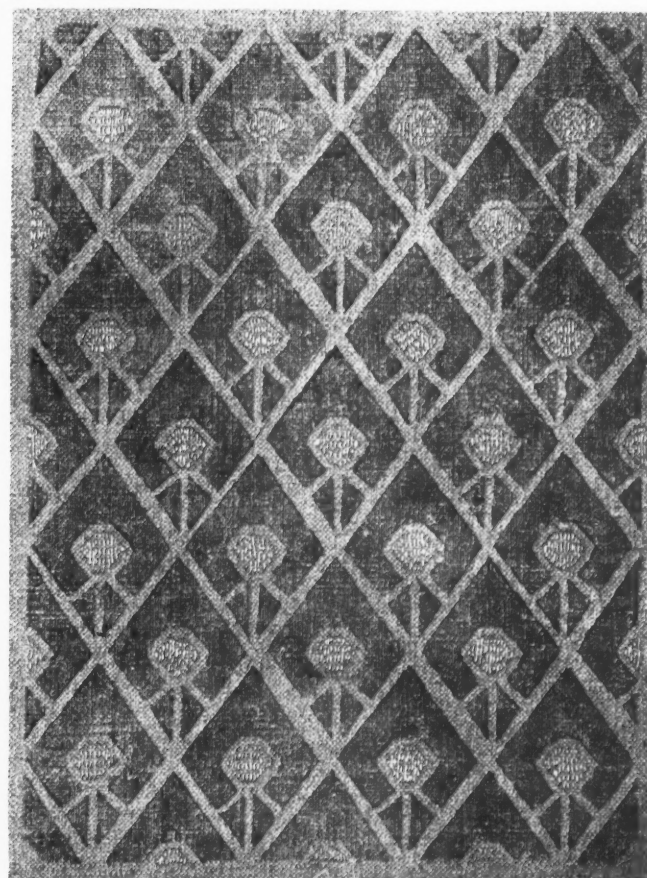
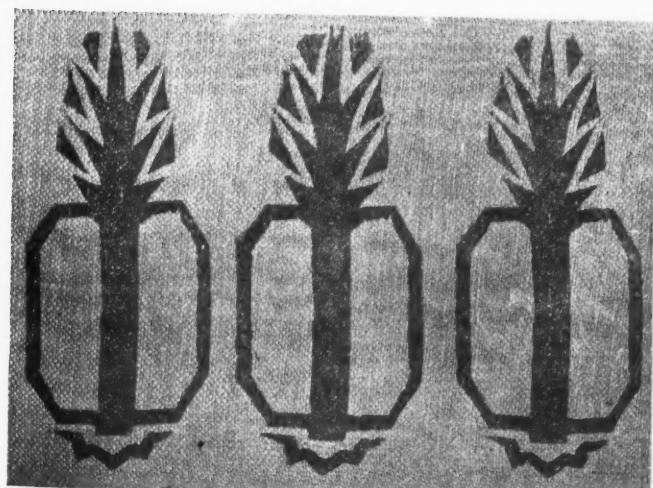
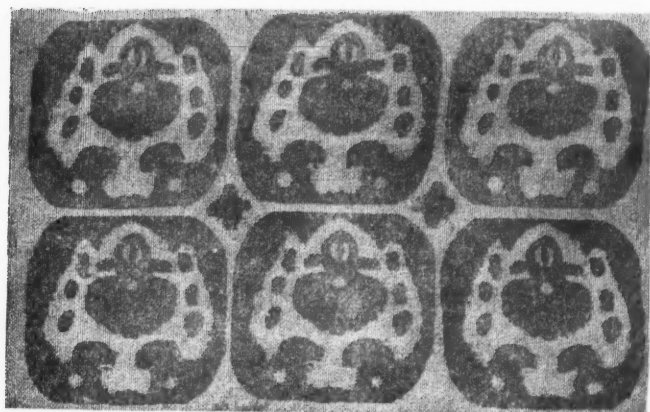
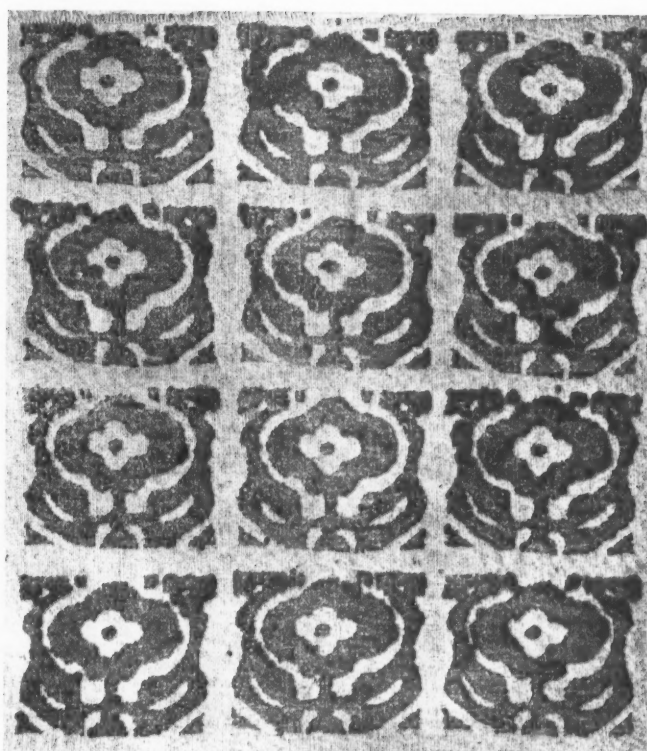
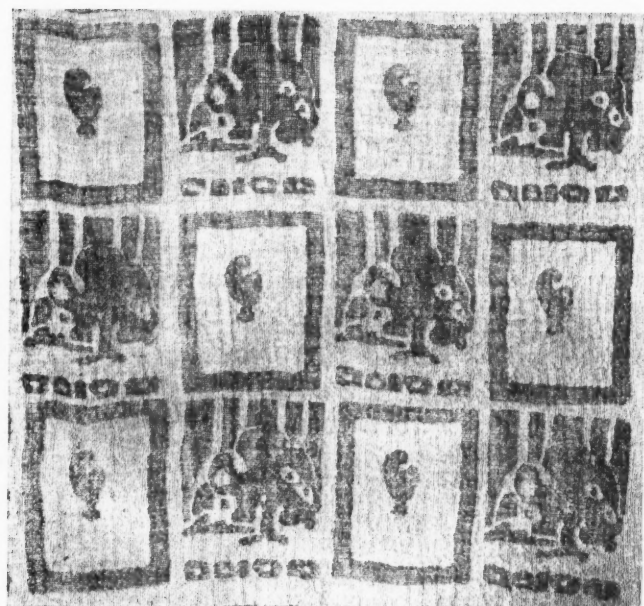
A flat bristle brush with a small amount of the mixture is dragged across the raised surfaces to charge the block. Now on a scrap of paper placed over a damp blotter press down the painted surface of the block and hold your breath! Lift the block and see what you have! Perhaps you say "Ah!". More often it's "Huh!", because the paint may have been too thick, or too thin, or too much on the block. Some edges may be ragged and jagged. Parts of the background which should not show up may have printed. Keep adjusting the paint mixture and trueing up the cutting until you have a good print.

When you are really ready to print probably you will prefer to pour a little of the paint on a square or two of felt cut a trifle larger than your block. This pad of felt should be on a piece of glass or some such non-absorbent surface. Sop the carved side of your block up and down on this pad to get it loaded with the paint. The raised surface must shine all over in order to obtain a perfect print. A little experimenting will gauge for you the amount of paint to use. The print should not have a thick edge. That indicates too much paint. An uneven impression may be caused by too little paint or not enough pressure on the block. Some people prefer printers ink instead of oil paint. Then you mix the ink on a glass slab with a roller. This in turn is run over the surface of the block.

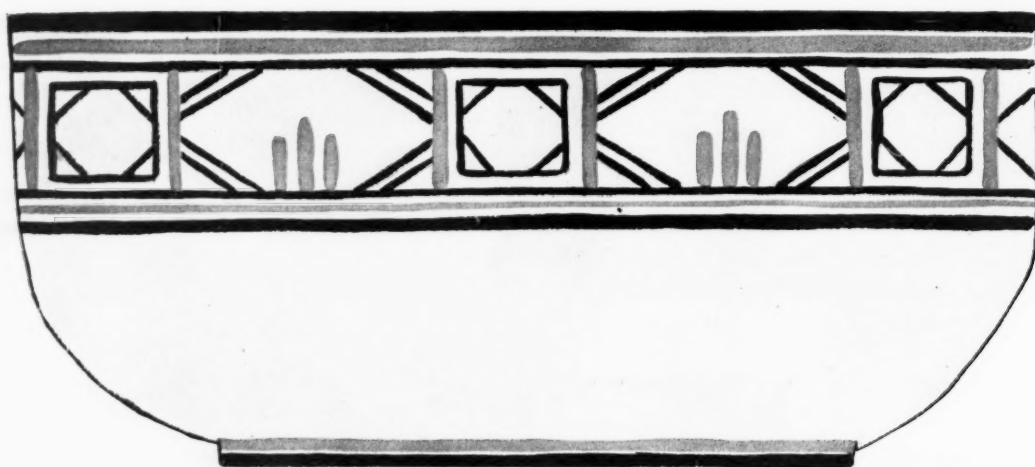
You will want to experiment quite a bit on paper. Make some guide lines in pencil to help in placing the blocks. Any soft paper will do for the trials. If dampened by being laid between moist blotters it is made still easier to print upon. Japanese paper gives delightful prints. Paper napkins and towels will prove inexpensive and very adaptable. Some kinds of wrapping paper will also be good. A wet blotter laid underneath is helpful.



WOOD BLOCK PRINTS—FAWCETT SCHOOL



WOOD BLOCK PRINTS—FAWCETT SCHOOL



BEGINNERS' CORNER

JUST LINES

Jetta Ehlers

We have a very simple problem this month, a common yellow kitchen bowl and a border made up of lines. There are a variety of shapes to be found in this ware, in the department stores and in that great institution, the "five and ten." Do not buy pieces for decorating that have a badly bubbled or very rough glaze. It is not difficult to find good ones with a fairly smooth surface. Of course none of this yellow ware is perfect, which rather adds to the charm of it. Very few beginners appreciate the beauty which lies in the most simple arrangement of lines as decoration for china. I might go further and say few workers do, and yet there are no end of ways in which this type of design can be used. At once someone will say, "I can't draw a straight line." Well, there is no special virtue in being able to, and a perfectly straight line has no quality or individuality whatever, so don't let that discourage you.

Perhaps you know how to gauge lines on your china, but I will take it for granted you do not and will describe a very simple method of doing so. First measure and mark with the china pencil where your bands are to be.

Hold the china pencil, which should have a good point, between the thumb and first finger. Next place the tip of the second finger against the edge of the bowl, placing the point of the pencil against the china where the line is to be drawn. Holding the pencil perfectly rigid, slowly revolve the bowl, or, move the finger along the edge of the piece, being careful to always keep the pencil itself in the one position. Do not bear on heavily as you will then make a very heavy ugly line. The lightest pressure is all that is needed. Practice with a plate or some simple object, and you will be surprised how soon you will catch the trick. Having gauged all the horizontal lines, next divide into the required sections, using a strip of paper as a measuring guide. Having proceeded so far, sketch in with the pencil the groups of lines which go to make up the pattern. Of course you may trace and transfer by the usual method, but for a design of this character I feel the way I have described is the best. Having placed the design, you are now ready for the color.

The colors used for this bowl are Black enamel and Scarlet enamel. You will notice the pattern is shown in two values. The lightest represents the Scarlet, the dark, where the Black is used. I know that very full directions for enamels have been given in this department so I won't go into the detail of that.

These yellow kitchen ware pieces take enamels very well. And just a few don't's to finish with—

Do not fire these yellow ware pieces too hard. Stack in coolest part of kiln or fire especially for them, stopping just a little this side of the regulation firing.

Do not let your choler rise if the china pencil won't "take." Give the piece a good polishing off with a clean dry cloth. Any moisture on the china will prevent the pencil marking well.

Do not use old or oily turpentine for your enamels. It is



SMALL COVERED BOX IN ENAMELS—JETTA EHLERS

Rose pink. Forget-me-nots turquoise blue. Leaves and dot in small flowers dark blue. Band on edges old blue—mix 2 parts dark blue, 2 parts white.

absolutely necessary that it be fresh and clear.

Do not spare your efforts when grinding the enamels. Much poor work is due to the lack of proper grinding. The mixture should be like cream and perfectly free from any suggestion of

grain or grit.

These bowls should have only one firing so build up your enamels well and see that there are no weak thin places.

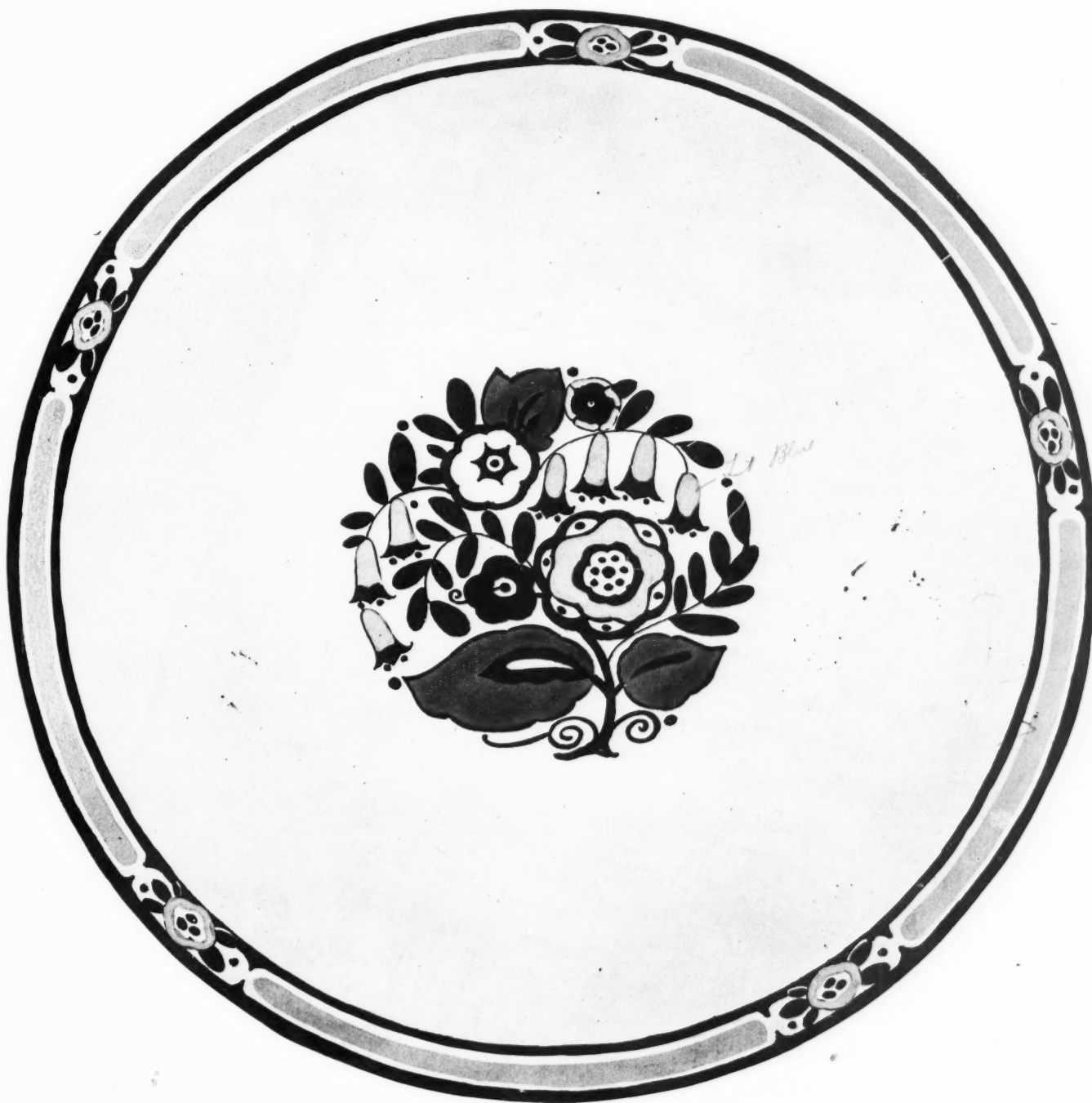


PLATE IN ENAMELS—JETTA EHLERS

Large flower, light parts, Chinese yellow. Medium parts, orange. Black part, Cobalt blue. Bell flower, light, turquoise; black, cobalt. Dots black. Flower lower left, mauvine. Flower upper left, light, Chinese yellow; dark, cobalt. Dot black.

Top flower, center, mauvine. Edge, orange. Large leaves, body, cobalt. Black, black. Small leaves and stems black.

Edge, flower, orange; dots black. Leaves cobalt. Light band turquoise. Black bands cobalt.

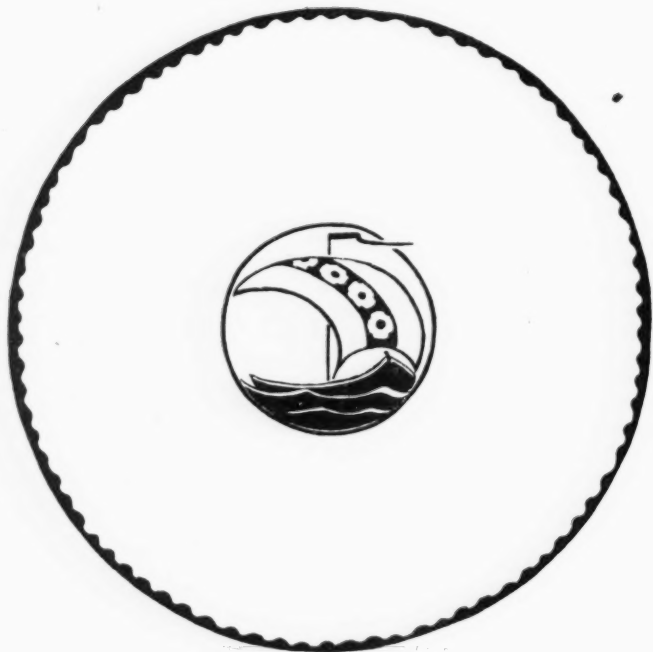
DESIGN

BOAT DESIGNS—NELLIE HAGAN

Boat is grey with green gold in light spots around edge of boat. Design on sails is pink, grey and green gold. The water and lower part of bowl is Water Green No. 1. Light parts in green gold. Borders the same colors as design on sails.

For white china or yellow pottery paint in all the design with copper lustre. Wash over the whole bowl with light brown lustre and pad until even.

For a Belleek bowl use Nankin blue and emerald green enamel.



ANSWERS TO CORRESPONDENTS

E. E.—Can you give me directions for firing the copper lustre on the soft kitchen yellow ware?

Ans.—It is impossible to give any exact time for firing the copper lustre. Stack it in the cooler part of the kiln, not on the bottom, and fire much as you usually would. Pottery pieces will not stand as hard a firing as other things, so either stack in coolest part of kiln or fire specially for them, stopping a little this side of the regulation firing. Also leave the kiln door open, about an inch, for the first twenty minutes, then close and proceed as usual.

E. P.—Can you give me a color scheme for the deer design by H. Pfommer in the January, 1924 *Keramic*?

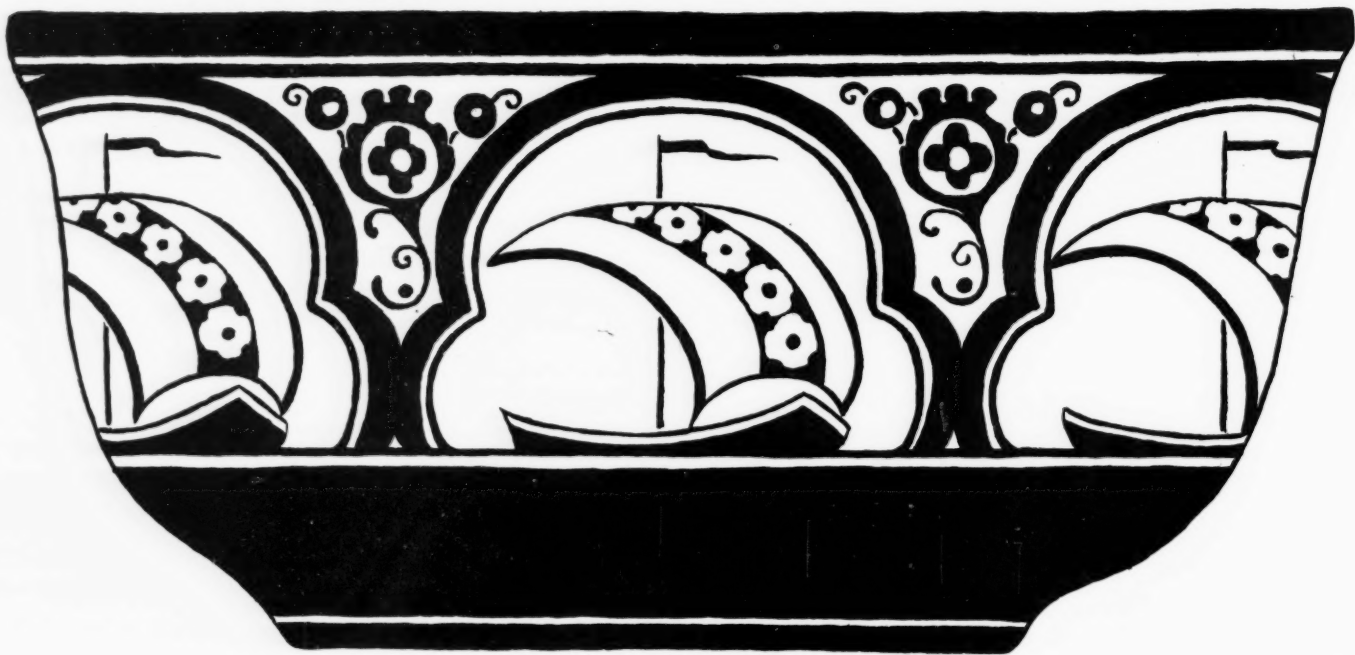
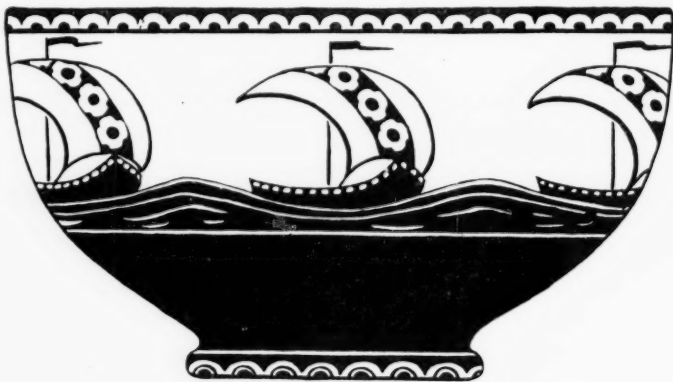
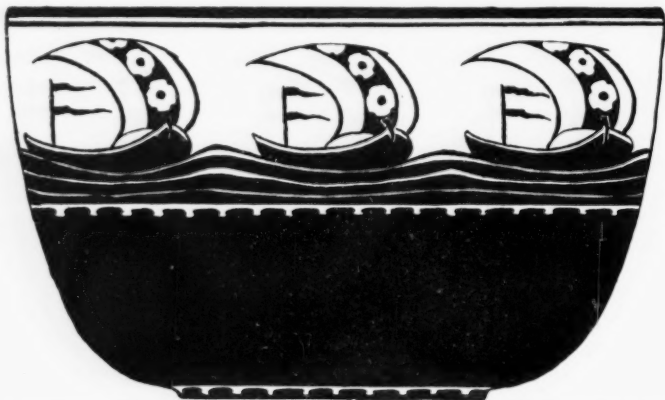
Ans.—Background of center design, Deep Ivory. Heads and all light places in pattern, same, used a little lighter.

Deer, florets above and background of side panels, Yellow Brown 3 parts, Brown Green 1 part.

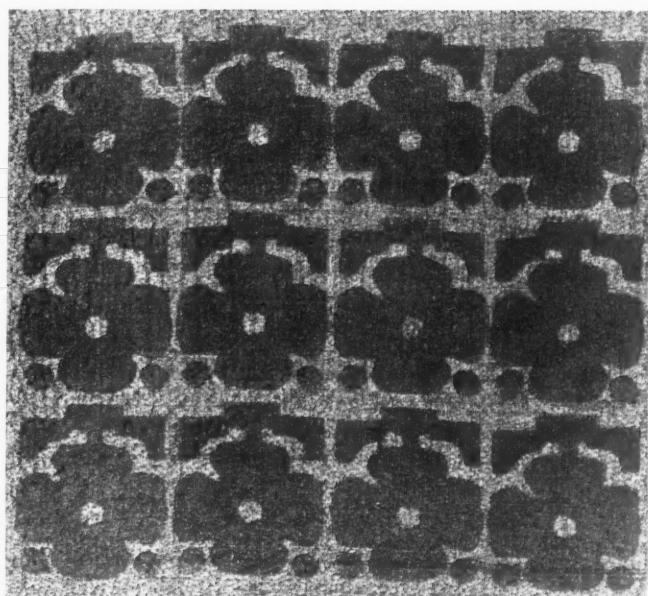
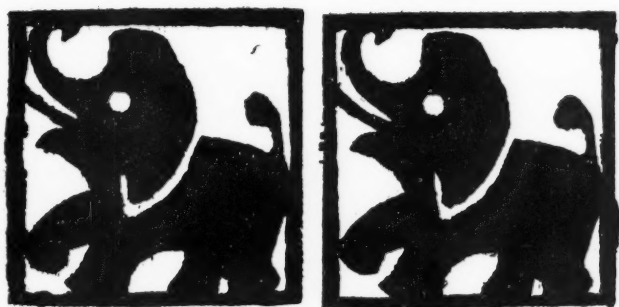
Tree forms, antlers, grasses, bands and patterns in side panels, Meissen Brown 2 parts, Finishing Brown 1 part.

Outline all with Black, using brush and form line.

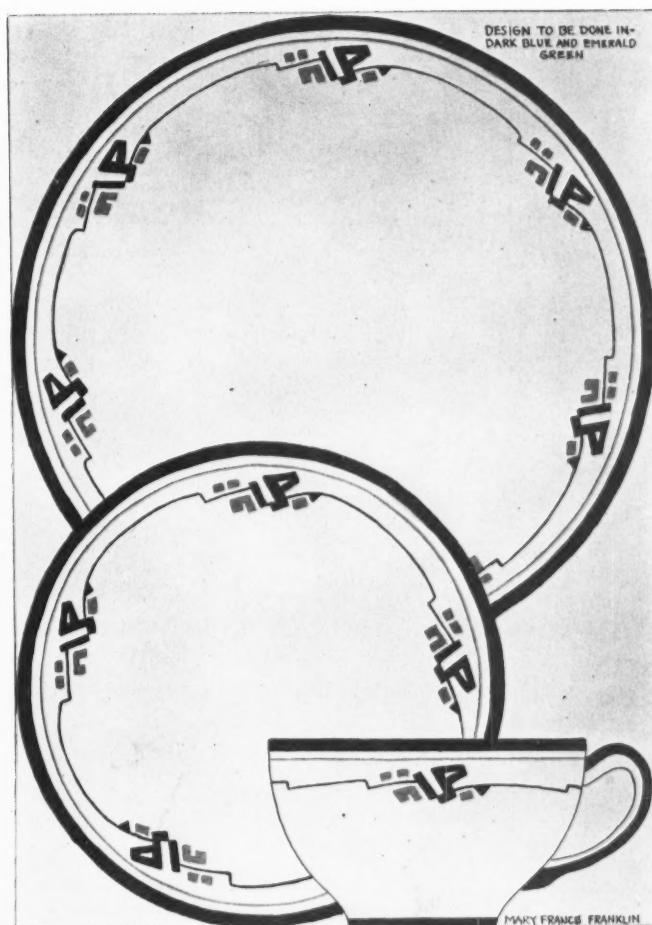
After first fire this may be enveloped with a wash of the Meissen Brown and Finishing Brown mixture which will serve to bring it together and give it a nice quality. When dry and before firing dust it with the same mixture in powder form, for high glaze.



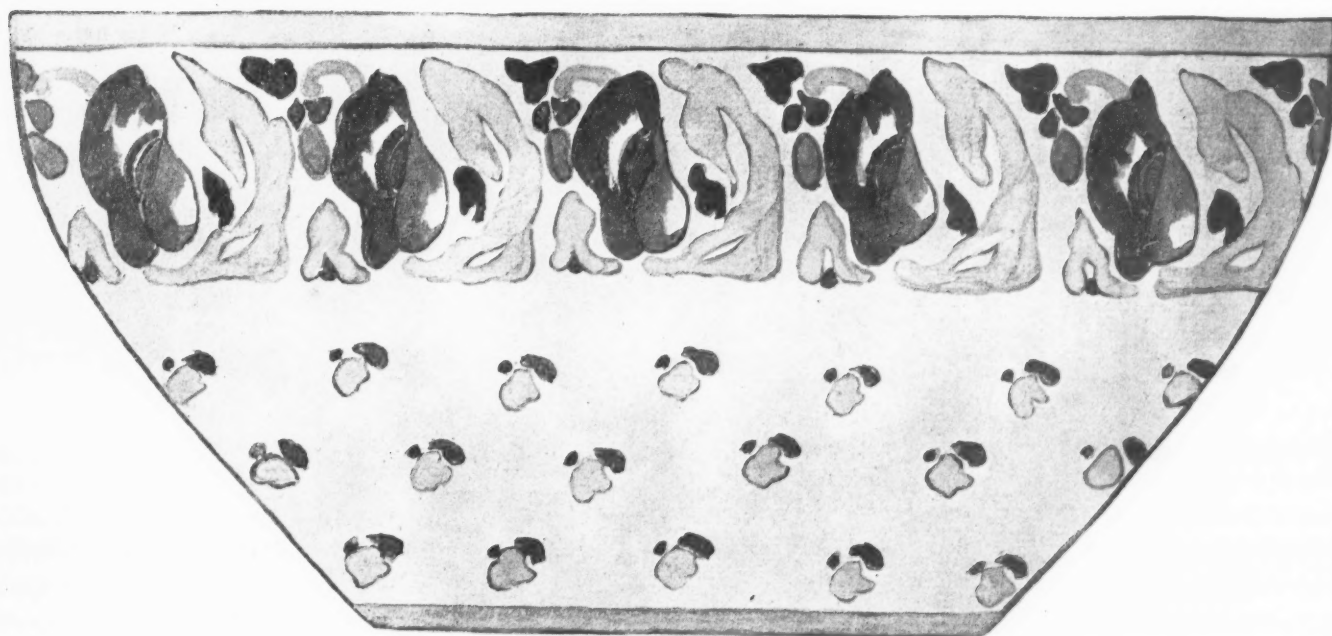
BOAT DESIGNS—NELLIE HAGAN



WOOD BLOCK PRINTS—FAWCETT SCHOOL



MARY F. FRANKLIN



BOWL—ELISE TALLY HALL
Light parts in blue; dark spots yellow and red.

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